

The image shows the front cover of an old book. The cover is decorated with a marbled paper pattern consisting of repeating, overlapping, teardrop-shaped scales in shades of red, blue, and yellow. The spine of the book, visible on the left, is a dark, textured material, possibly black leather or cloth. A small, rectangular white label with a red border is affixed to the spine. The label contains the text "BOSTON RESERVE CLOSET" in a simple, black, sans-serif font. The marbled paper on the cover shows signs of age and wear, with some areas appearing faded or damaged.

BOSTON  
RESERVE  
CLOSET

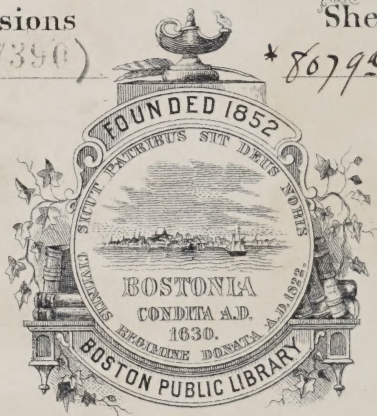
Boston Reserve Closet.

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# BOSTON ART CLUB.

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## SPECIAL EXHIBITION

OF THE WORKS OF

# RICHARD MORRELL STAIGG.



OPENS DECEMBER 3, AND CLOSSES  
DECEMBER 17, 1881.

ty Nest" and "Cornice Room" were

at the Philadelphia P

### Richard M. Staigg.

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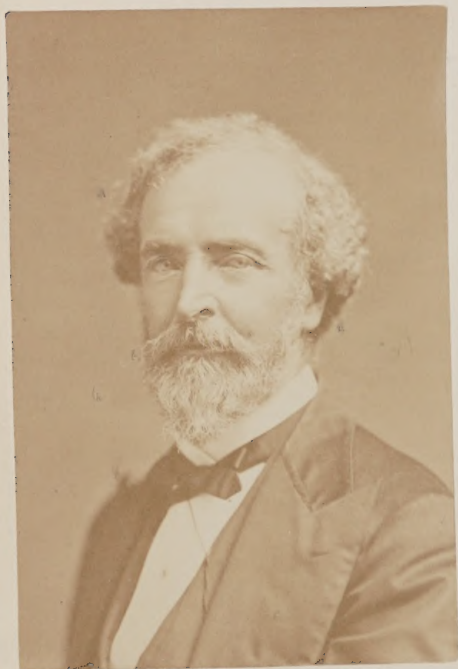
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and he was as war  
and as natural as h  
thoroughly sound  
sessed an inherite  
and love for God, v  
which charmed and

Richard M. Staigg died at his home in this city on Tuesday morning at two o'clock.

Mr. Staigg was born at Leeds, England, in the year 1816. He came to Newport with his father and family when a lad, and was educated here and pursued his earlier labors among our people. He is said to have been a bright and ingenuous youth, full of genius and impulse, of a delicate and highly wrought nature that clung with affectionate tenacity through life to the scenes and associations of his early days. He began to labor as an ornamental painter, and easily led all his associates in the cruder art. There is still in an old-fashioned mansion on Mill street, a mantel-piece that he painted in imitation of marble, and there are said to be sign-boards that his hand lettered. He soon attracted the attention and secured the instruction of Washington Allston and Jane Stuart, and devoted his patient attention to painting miniature portraits on ivory, and many of the results fully equal the best efforts of Malbone and Frazer, the great masters of this delicate and perfect art. He painted a miniature of Daniel Webster, then in the prime and glory of his leonine magnificence. This was considered by Mrs. Webster the best likeness of her husband ever taken. It was engraved and the possessor of one of the artists' proofs is fortunate. About the same time Edward Everett sat for his far as he could all pencil, and the little picture is a gem; he also painted his great master Allston. After years of patient and enthusiastic devotion, he abandoned miniature painting, as his eyes were suffering from its minute intricacies, and painted life size portraits and some *genre* pictures and landscapes. Among his earlier works are "The Crossing Sweeper," "The Sailor's Grave," "Cat's Cradle," "News from the War," "By the Sad Sea Waves," "Beach at Newport," "Moonlight," "Gathering Fagots" and "Going Home in the Snow." He exhibited at the National Academy, New York, in 1870, "First Steps," "St. Jerome," "The Lesson," and several portraits; in 1875, "The Italian Chestnut Gatherer"; in 1876, "Italian Peasant Knitting"; in 1877, "Italian Girl's Head"; and in 1878, "Boy's Head" and "Margaret." His "Emp-

Gov. Van Zandt V. Z.







# BOSTON ART CLUB.

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## SPECIAL EXHIBITION

OF THE WORKS OF

# RICHARD MORRELL STAIGG.



BOSTON:  
MILLS, KNIGHT & CO., PRINTERS,  
115 CONGRESS STREET,  
1881.



## RICHARD MORRELL STAIGG.

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RICHARD MORRELL STAIGG was born in Leeds, England, September 7, 1817, the oldest of nine children. His father, James Staigg, a Scotchman by birth, was a stone mason and builder. Early recognizing his son's talent for drawing, he placed him, when about thirteen years of age, in an architect's office, sending him in the evening to the drawing school of the Leeds Mechanics' Institute. The boy afterwards received a few weeks instruction from a travelling portrait painter, and made his first attempts at portraiture in profile likenesses, generally on card-board. In 1831, Mr. James Staigg came to America with his sons, Richard and George, intending to find in the West a home for his whole family; but, disappointed by the difficulties in the way of an emigrant, he found employment for himself in New Jersey, leaving Richard in New York, in the family of a sign and ornamental painter, who promised him employment and instruction in some drawing-school. Employment and kind treatment were given, but no time

was ever found for instruction, and Richard determined to accompany the family when, a year and a half later, on the arrival of Mrs. Staigg and the younger children, they removed to Newport, R. I., where they hoped that the father's broken health might be benefited by the milder climate. Here, however, he died in July, 1835, leaving his widow and seven children mainly dependent for support on what could be earned by Richard, in his work as ornamental painter, in the employ of Mr. Stevens. Always encouraged in his efforts by his mother, a woman of remarkable fortitude and energy of character, he made at this period a few attempts at landscape, and some of his views of the harbor and the Stone Mill may be still in the possession of Newport people.

During the next two years, he made some timid essays at portraits in oil and water-color. Forming an acquaintance with the widow and daughters of Gilbert Stuart, he was encouraged by Miss Jane Stuart, and taught her father's method of setting a palette. Aided by the constant friendship of Mr. Nathaniel Amory, Mr. Schroeder, Mr. Gilliat, Dr. Grant Perry, and others, he found, from the year 1838, considerable employment in painting miniatures on ivory.

In 1841, Mr. Staigg came to Boston, where he was so fortunate as to be received into the family of Dr. Francis Dana, and soon afterwards to become ac-



quainted with Washington Allston, from whose conversation he received the most valuable instruction ever given him. He afterwards painted Mr. Allston's miniature. He was now constantly occupied in miniature painting in Boston and Newport, but never lost the desire to paint life-size portraits, and studied with that view whenever he could afford time.

Spending some months in Baltimore, in 1843 and 1844, Mr. Staigg was invited in the latter year to go to Washington, where Daniel Webster had consented to sit to him for a miniature, of which he afterwards made several copies, retaining the original himself. From this portrait an engraving was afterwards made by John Cheney, as well as from that of Edward Everett, which was painted about the same time.

In 1847 or 1848, Mr. Staigg was encouraged by his warm friend, the late Stephen H. Perkins, to send some of his miniatures to London, where they were received by the Royal Academy and exhibited by the side of the works of Thorburn and Sir Wm. Ross, having received warm praise from distinguished English artists. The miniature work in Boston and Newport continued until 1852 or 1853, when Mr. Staigg began to pass his winters in New York, where he exhibited his pictures at the National Academy, being elected an Academician in 1861. Here he devoted his time more and more to the study of oil painting, finding the strain of miniature work injurious

to his eyes, and longing for a wider scope for the exercise of his powers. He painted several "genre" pictures and small landscapes, some of which are well remembered in New York: The Crossing Sweeper, The Sailor's Grave, Reading the Illustrated News, Somebody's Coming, Cat's Cradle, etc.

The praise bestowed upon a portrait of his mother by some of the best painters encouraged him to abandon miniature painting entirely, and henceforth his portraits in oil were more and more sought for. After a few years, he returned to Boston, retaining and sometimes occupying the cottage in Newport, which he had built for his mother and sisters. In 1865, he bought the cottage at Beaver Brook, Waverley, Mass., where he established the families of a widowed sister and sister-in-law.

In 1867, Mr. Staigg went to Europe for the first time, accompanied by his mother, who, though now seventy years of age, felt that he would be happier with her companionship, and, without her, would miss the care which had been so faithfully given, and so fully rewarded by her son's devotion.

After a happy winter in Paris, where several portraits were painted, two, at least, of which were exhibited in the Salon, Mr. Staigg and his mother travelled through Switzerland and Germany to Italy, where they hoped for another season of enjoyment in Rome. Here, however, Mrs. Staigg's health gave

way and she endured great suffering. After much anxiety, shared and soothed by many kind friends, her son resolved to attempt the journey towards home, a journey which all but himself believed must end at Paris. Under the greatest difficulties, though met everywhere by kind help, the patient sufferer at last reached her home, and was able to rejoice at being there. After seven weeks, the brave and noble mother died, with son and daughters near her.

Immediately after his marriage in 1872, Mr. Staigg revisited Europe, and remained two years, enjoying two winters in Rome, uninterrupted by illness, and working diligently in his studio there. He returned to Boston in 1874, and continued to pass his winters there and his summers in Newport, always devoted to his profession, and always striving to reach a higher excellence in his work. Early in 1878 he built and occupied a house on Beacon Street, where the studio which he had planned gave him much satisfaction. Here his friends hoped that he would enjoy many years of useful and happy life, but an unsuspected disease reached a crisis during the last autumn, and after only five days confinement to the house, he died in his Newport home, on the eleventh of October, 1881. The summer, shadowed to the whole country by the President's illness, had been to him one of some depression, and of less than usual health, but he had

been able to do some of his best work, and was spared the knowledge of disease, which would have brought with it the apprehension of incapacity for labor in his beloved profession.

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*From Tuckerman's "Book of the Artists."*

Richard M. Staigg began as a miniature painter, in which he reached a degree of excellence, under the friendly guidance of Allston, which fairly associates his name and fame with Malbone, the endeared artist in the same sphere, whose memory is still so warmly cherished at their common home, Newport, R. I. Staigg's miniature portraits of Allston, Webster and Everett, are memorable; the two latter have been exquisitely engraved; while the female beauty peculiar to our country has found no more refined delineator. \* \* \* \* A miniature of the late Mrs. N. Amory, of Newport, gained the artist the advice and encouragement of her friend Allston; Miss Stuart showed him the beautiful scale of her father's palette; and these hints, with the sight of Malbone's heads, initiated Staigg into the practice of art, which he had mainly to acquire for himself; he never saw any one paint on ivory until he had executed some of his best miniatures. \* \* \* \* Staigg visited Cambridge, Mass., on one occasion, to paint Lowell's wife, the Rev. Dr. Lowell, his then venerable father, and Mrs. William Story, wife of the celebrated sculptor, who told the artist that he had just come from Europe and had waited for his return to America to have him paint his wife's miniature. This is a striking evidence of recognition of



Staigg's excellence in this department. His miniature of Dr. Lowell is admirable. He has thus delineated many of the leading citizens of Boston. \* \* \* All the time which he could command he devoted to practice in oil-painting; and, at last, executed a portrait of his mother, and one of a foreign, vigorous, and picturesque ideal, called the "Exile," which established his reputation in this sphere. He then went to New York, and there painted miniatures of Kensett and Mignot, the artists, and of T. J. Bryan, Esq., the latter a masterpiece of expression and color. A series of crayon heads of children, remarkable for delicate accuracy and truth, were much admired. Having thus attained remarkable success in three different styles of portraiture, Staigg painted several "genre" pictures, which were immediately recognized as naïvely expressive, simple and true in feeling, and most gracefully conceived and colored.

\* \* \* \* \*

There is a mature tone of color, a rich vital force, an individuality and a harmony in Staigg's best portraits, which are rare and invaluable qualities; he has a fine feeling and a delicate insight; there is nothing crude or exaggerated in his style; and he comprehends the refinements of his art, of which his ideal is exalted, and to which his devotion has been single and earnest.

\* \* \* \* \* A critic of one of the Academy Exhibitions in New York thus estimates one of Staigg's contributions to the "genre" department:

"We call 'Cat's Cradle' by far the best work of art which ever, within our knowledge, came from Staigg's studio. No picture of sweet young heads by the tenderest of old English child-painters better deserves to become a classic than this little gem, and nothing can be simpler in its means or motive."

The following notice, from the pen of an old and honored friend, appeared in the *Advertiser* on the day succeeding Mr. Staigg's death :

RICHARD M. STAIGG.

*To the Editors of the Boston Daily Advertiser :—*

Boston and Newport have suffered a severe loss. Richard M. Staigg died this morning at two o'clock. His health had failed for some months. In the full vigor of fine faculties, in the zealous pursuit of his beautiful calling, he has gone from among us to more spiritual fields of work. The man will be much missed by many friends, for he was cordial and genial and cultivated and true. The artist will be missed by all lovers of genuine art, for his pictures, when exhibited to the public, drew to them the admiring eyes of the most discerning, and those who own his portraits or fancy pieces will now prize them as a privileged possession. A deservedly successful artist, Staigg was more than commonly happy at home. He was blessed in his domestic relations, and this blessedness came largely from himself, from his dutifulness, his affectionateness, his purity, his fidelity. A more devoted, a kinder, a more faithful son, brother, husband than he was, could hardly be. Citizens of Boston and Newport know his great portrait of his noble mother,—a portrait which rarely illustrates what art can do when inspired by love. In Staigg the eminent artist grew out of the aspiring, conscientious man of generous sensibilities.

GEORGE H. CALVERT.

NEWPORT, R. I., Oct. 11, 1881.

# MINIATURES.





# MINIATURES.

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Prices for Pictures for sale may be  
obtained at the Desk.

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1.—Study from Rembrandt.

*Mrs. R. M. Staigg.*

2.—Portrait of Mr. Charles Heath.

*Mrs. Edward Atkinson.*

3.—Portrait of a Lady.

*T. Jefferson Coolidge.*

4.—Portrait of a Lady.

*Mrs. R. M. Staigg.*

5.—Portrait of Mr. Nathaniel Amory.

*Thomas C. Amory.*

6.—Portrait of Mr. Preble Motley.

*Edward Motley.*

7.—Portrait of a Lady.

*Mrs. Greely Curtis.*

8.—F. L. Higginson.

*Mrs. Ware.*

9.—Portrait of Washington Allston.

*Mrs. R. M. Staigg.*

10.—Portrait of a Lady.

*Mr. Geo. Atkinson.*

11.—Portrait of a Lady.

*Mrs. Alfred Rodman.*

12.—Edward Everett.

For Sale.

13.—Daniel Webster.

The Original Miniature. Painted in 1844.

For Sale.

14.—Portrait of Mr. Wm. H. Prescott.

*Mrs. Ticknor.*

15. — Portrait of a Lady.

*Mrs. Alfred Rodman.*

16. — Portrait of a Lady.

*Mrs. Minot.*

17. — Mr. Joseph Tilden.

*Mrs. John Revere.*

18. — Miniature of Nathan Appleton.

*Mrs. Greely Curtis.*

19. — Portrait of a Child.

*Miss Perkins.*

20. — Portrait of a Lady.

*Mrs. Edward Atkinson.*

21. — Copy from Malbone.

*Mrs. R. M. Staigg.*

22. — Portrait of a Lady.

*Mrs. Ticknor.*

23. — Portrait of Archibald Staigg.

*Mrs. R. M. Staigg.*

24.—Portrait of Mrs. Hobbes.

*Mrs. Augustus Flagg.*

25.—Portrait of Dr. Hobbes.

*Mrs. Augustus Flagg.*



# OIL PAINTINGS.



## OIL PAINTINGS.

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26.—The Exile.

*Mrs. R. M. Staigg.*

27.—Faggot Gatherers.

*Arthur T. Lyman.*

28.—Roman Flower Girl.

Rome, 1874. For Sale.

*Estate.*

29.—Study.

1868. For Sale.

30.—Portrait.

1875

*Mrs. R. M. Staigg.*

31.—Portrait.

*James B. Case.*

32.—Portrait.

1879.

*Richard H. Weld.*

33.—Portrait of Child.

*Mr. Barthold Schlesinger.*

34.—Portrait of Mr. Lyman.

*Arthur T. Lyman.*

35.—Portrait.

*George H. Norman.*

36.—Stella.

1868. For Sale.

37.—Beggar Girl.

For Sale.

38.—Portrait of Russell Sturgis, Esq., of London.

*Russell Sturgis, Jr.*

39.—Portrait of Mrs. R. T. Paine, Jr.

*Miss Mary Pratt.*

40.—Roman Woman.

For Sale.

41.—Portrait of Child.

*Mr. Barthold Schlesinger.*

42. — Portrait.

*Miss Mason.*

43. — Portrait.

*James T. Eldredge.*

44. — Portrait.

*Richard H. Weld.*

1879.

45. — Roman Water-carrier.

1873. For Sale.

46. — Portrait of Child.

*W. F. Matchett.*

47. — Portrait of Boy.

*Mrs. John Carter Brown.*

48. — Portrait of Child.

*Mrs. Henry M. Abbott.*

49. — Sunset in Newport Harbor.

1877. For Sale.

50. — Girl and Squirrel.

For Sale.



51.—Portrait.

*Mrs. A. P. Rockwell.*

52.—Portrait of R. M. Staigg, N. A.

*Mrs. R. M. Staigg.*

53.—Portrait of Mrs. Mary Staigg.

*Mrs. Geo. Atkinson.*

54.—Portrait of Boy.

1878.

*Mrs. R. M. Staigg.*

55.—Portrait of Child.

*Mrs. G. C. Crehore.*

56.—Portrait.

*Henry A. Whitney.*

57.—Portrait of Boy.

*Mrs. John Carter Brown.*

58.—Portrait of Child.

*Mrs. T. A. C. Linzee.*

59.—Cliffs. Newport.

1879. For Sale.

60.—The Muse of Cortona.

A Recollection of the picture found near Cortona, and supposed to be an original Greek painting.

1868.

61.—Good-bye to the Regiment.

For Sale.

62.—Boy with Faggots.

*Mrs. James Lawrence.*

63.—Portrait.

*Mrs. E. W. Codman.*

64.—Portrait of Child.

*Mrs. R. M. Staigg.*

65.—Sunset. Newport.

1880.

66.—Portrait of Capt. James Ingersoll Grafton, 2nd  
Mass. Infantry.

*Mrs. Chas. H. Minot.*

67.—Portrait of Russell Sturgis, Jr.

*Russell Sturgis, Jr.*

68.—Rosamond.

For Sale.

69.—Cupid.

1880. For Sale.

70.—Portrait of Mrs. Lawrence.

*Mrs. James Lawrence.*

71.—Portrait of Hon. Geo. H. Calvert.

*Mrs. R. M. Staigg.*

72.—Ideal Head.

1879. For Sale.

73.—Cogoletto. Cornice Road.

1873. For Sale.

74.—Portrait of Commander Edw. C. Grafton, U. S. N.

*Mrs. Chas. H. Minot.*

75.—Portrait of Dr. David M. King.

*Dr. David M. King.*

76.—Portrait of Child.

*Mrs. E. W. Codman.*

77.—St. Jerome.

For Sale.

78.—Portrait of Child.

*F. H. Peabody.*

79.—Portrait of Mr. Andrew Robeson.

*Mrs. Andrew Robeson.*

80.—Nut Gatherers.

*George H. Norman.*

81.—News from the War.

*Samuel G. Snelling.*

82.—Child's Head. Study.

1881. For Sale.

83.—Sketch. Sunset. Newport.

For Sale.

84.—Portrait of Lieut. Nathan Appleton, Fifth Mass.  
Battery, U. S. V.

*Nathan Appleton.*

85.—Newport Harbor. Study in brown.

For Sale.

86.—Portrait.

*John F. Anderson.*

87.—Portrait of R. Saltonstall.

*Miss Elizabeth Howes.*

88.—Portrait.

*Thomas E. Proctor.*

89.—Cornice Road, near Noli.

For Sale.

90.—The Dead Bird. Sketch in brown.

1880. For Sale.

91.—The Chestnut Gatherer.

*Mrs. James B. Ames.*

92.—Portrait.

*Mrs. George Gardner.*

93.—Fishing Fleet coming in. Sketch in brown.

1879. For Sale.

94.—Landscape.

*Arthur T. Lyman.*

95.—Mt. Lafayette, from the South. Sketch.

For Sale.

96. — Opening the Gate.

1879. For Sale.

97. — By the Sad Sea Waves.

For Sale.

98. — Portrait of Mr. Thayer.

*Nathaniel Thayer.*

99. — Copy from Correggio.

1868. For Sale.

100. — Moonlight and Aurora, Long Island Sound.

For Sale.

101. — The First Trowsers.

For Sale.

102. — The Slide.

1881. For Sale.

103. — The Sister's Cross.

For Sale.

104. — Portrait of Child.

*Charles J. Whitmore.*



105.—Portrait.

*Mrs. Andrew Robeson.*

106.—The "Idler," after the Race. Study in brown.  
Newport.

*Mrs. R. M. Staigg.*

107.—Landscape Study. Newport.  
For Sale.

108.—Portrait of Dr. Rae.

Formerly in charge of the Butler Hospital.

*Butler Hospital, Providence, R. I.*

109.—Girl and Kitten. Sketch in brown.

*Mrs. R. M. Staigg.*

110.—Child Reading. Sketch in brown.  
For Sale.

111.—Glen Ellis Fall. Sketch.  
For Sale.

112.—At the Brook. Study in oil.  
For Sale.

113.—Leading Strings.  
Rome, 1874. For Sale.

114.—Sketch. Longwood in Winter.  
For Sale.

115.—Sketch for Portrait of Child.  
For Sale.

116.—Sketch. Sunset. Newport.  
For Sale.

117.—Pine Bank. Sketch in oil.

*Mrs. R. M. Staigg.*

118.—Kelp-Cart. Study in oil.  
1877. For Sale.

119.—Peaches.  
1880. For Sale.

120.—Last Sketch at Newport.

*Mrs. R. M. Staigg.*

1881.

121.—Child's Head. Life-size Study.

*Mrs. R. M. Staigg.*

1877.

122.—The Crab Catchers. Study.  
1879. For Sale.

123.—Daisy.

1880. For Sale.

124.—School Girls.

1876. For Sale.

125.—Child and Doll.

For Sale.

126.—Going to School.

For Sale.

127.—Mother and Child.

*Mrs. R. M. Staigg.*

128.—Unfinished Portrait of Col. Ulric Dahlgren,  
U. S. Cavalry.

*Estate.*

WATER COLORS AND DRAWINGS.



## WATER COLORS AND DRAWINGS.

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129.—Skating. Water-color drawing.

*Mrs. R. M. Staigg.*

130.—On the Lagoon. Water-color drawing.

*Mrs. R. M. Staigg.*

131.—Landscape Sketch. Charcoal.

*Mrs. R. M. Staigg.*

132.—Lake Como from Cadenabbia. Water-color drawing.

*Mrs. R. M. Staigg.*

133.—Italy. Water-color drawing.

*Estate.*

For Sale.

134.—Study for Portrait. Charcoal drawing.

*Estate.*

1877.

135.—Study for Portrait. Charcoal drawing.

*Estate.*



136. — Baby and Doll. Charcoal drawing.

*Estate.*

For Sale.

137. — The Monk. Charcoal drawing.

*Rev. R. H. Howe.*

138. — On the Spanish Steps. Water-color drawing.

For Sale.

139. — Lago Maggiore. Water-color drawing.

*Mrs. R. M. Staigg.*

140. — Italian Mother and Child. Charcoal drawing.

*Estate.*

For Sale.

141. — Charles River. Pastel drawing.

*Mrs. R. M. Staigg.*

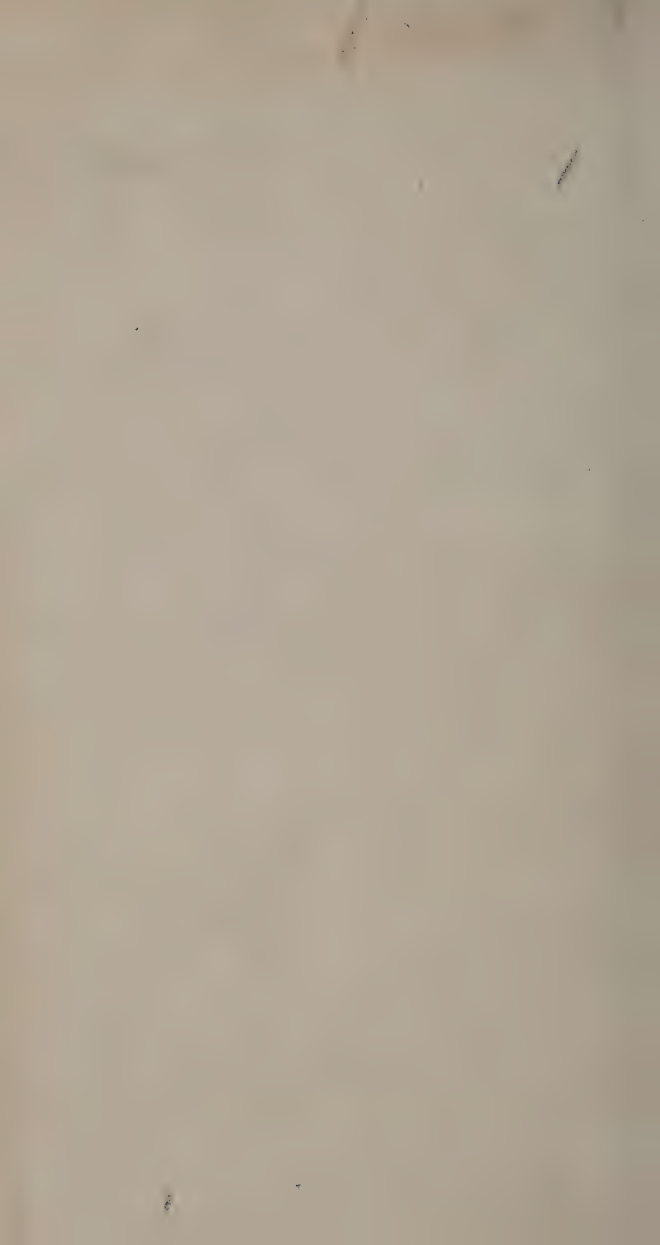
142. — Portrait of Child.

*Edw. Atkinson.*











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